# THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001

202-504-2200
202-504-2195 FAX


## MEETING OF THE COMMISSION OF FINE ARTS

13 December 1990

AM 10:00 CONVENE, 441 F Street, N.W., Washington, D.C. 20001

I. ADMINISTRATION

A. Approval of minutes:

25 October 1990

B. Dates of next meetings:

17 January 1991
21 February 1991
21 March 1991

II. SUBMISSIONS AND REVIEWS

A. American Battle Monuments Commission and National Park Service

CFA 13/Dec/90-1, Korean War Veterans Memorial, between the Reflecting Pool and Independence Avenue, S.W., Ash Woods near Lincoln Memorial. Revised concept design. (Previous: CFA 26/Jul/89-1.)

B. National Park Service, National Capital Region

CFA 13/Dec/90-2, Kahlil Gibran Memorial, Massachusetts Avenue, N.W., Reserve 514, opposite the Embassy of Great Britain. Sculptural elements. Final design. (Previous: CFA 18/Jan/90-10.)

C. Smithsonian Institution

1. CFA 13/Dec/90-4, Hirshhorn Museum, Independence Avenue at 7th and 9th Streets, N.W. Plaza resurfacing and landscaping. (Previous: CFA 25/Oct/90-4, CFA 19/Oct/89-1.)

2. CFA 13/Dec/90-5, National Museum of Natural History, Constitution Avenue at 10th Street, N.W. Chilled water plant. (Previous: CFA 19/Sept/90-5.)

D. Department of the Navy, Chesapeake Division

CFA 13/Dec/90-6, Naval Research Laboratory, Design for Naval Center for Space Technology.

E. District of Columbia Government, Department of Public Works

CFA 13/Dec/90-7, Barney Circle, proposed reconfiguration as part of the bridge reconstruction project.

F. Navy Memorial Foundation

CFA 13/Dec/90-8, Bas-reliefs for Navy Memorial, Pennsylvania Avenue at 8th Street, N.W. (Previous: CFA 25/Oct/90-13, CFA 19/Sept/90-2, CFA 15/Feb/90-1, CFA 20/Apr/89-4, CFA 19/May-88-1.)

G. Pennsylvania Avenue Development Corporation

CFA 13/Dec/90-9, Marriott Corporation, J.W. Marriott, 1331 Pennsylvania Avenue, N.W. Revised canopy design and disposition of flagpoles.
(Previous: CFA 15/Mar/90-3, S.L. 90-139.)

H. District of Columbia Government, Department of Consumer and Regulatory Affairs

1. Shipstead-Luce Act

a. Appendix I.

2. Old Georgetown Act

a. Appendix II.

**SHIPSTEAD-LUCE SUBMISSIONS**

| NO. | ADDRESS AND OWNER | PROJECT |
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| S.L. 90-204 | 2112 F Street, N.W.<br>Robert Wolpe<br>PMI Parking | Sign<br>- permit |

ACTION: No objection to issuance of permit for proposed sign as shown in supplemental drawings received and dated 6 December 1990.

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| S.L. 91-14<br>HPA. 91-27 | 301 Pennsylvania Avenue, S.E.<br>Douglas Jermal<br>The Wiz | Signs/neon<br>- permit |

ACTION: No objection to issuance of permit for lettering attached to building walls facing Pennsylvania Avenue and 3rd Street ONLY. Recommend AGAINST lettering attached to sloped roof of bay window. Recommend AGAINST the installation of red neon at windows.

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| S.L. 91-18 | 2650 Virginia Avenue, N.W.<br>Watergate Hotel | Flagpoles<br>- permit |

ACTION: No objection to issuance of permit for proposed installation of eight flagpoles by hotel entrance.

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| S.L. 91-24 | 6950 Oregon Avenue, N.W.<br>Arnold Saltzman<br>Residence | Additions<br>- permit |

ACTION: No objection to issuance of permit for proposed additions.

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| S.L. 91-27 | 114 O Street, S.W.<br>Aston L. McLaughlin<br>Rental housing | Fence<br>- permit |

ACTION: No objection to issuance of permit for proposed fence.

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| NO. | ADDRESS AND OWNER | PROJECT |
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| S.L. 91-28 | 409 3rd Street, S.W.<br>WDC Associated Ltd. Part.<br>Design Center Parking | Signs<br>- permit |

ACTION: No objection to issuance of permit for proposed signs.

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| S.L. 91-30 | 1338 22nd Street, N.W.<br>Ron Wienk<br>Residence | Rear additions<br>- conceptual |

ACTION: No objection to concept of proposed rear additions.

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| S.L. 91-31 | 1505 22nd Street, N.W.<br>Interband, Inc.<br>Commercial/residential | Replacement windows and door - permit |

ACTION: No objection to issuance of permit for proposed replacement windows and door.

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| S.L. 91-34<br>HPA. 91-103 | 301 2nd Street, S.E.<br>Saint Peter's Church | New entrance and access ramp - permit |

ACTION: No objection to issuance of permit for proposed new entrance and access ramp.

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| S.L. 91-35<br>HPA. 91-103 | 301 2nd Street, S.E.<br>Saint Peter's Church | Fence and access ramp - permit |

ACTION: No objection to issuance of permit for proposed access ramp and fence.

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| NO. | ADDRESS AND OWNER | PROJECT |
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| S.L. 91-36 | 600 Maryland Avenue, S.W.<br>Boston Properties<br>Capital Gallery | Entrance alterations - permit |

ACTION: No objection to issuance of permit for proposed alterations to entrance and new vestibule.

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| S.L. 91-37<br>HPA. 91-115 | 210 2nd Street, S.E.<br>Mr. Thick Gim Jew<br>Le Bon Cafe | Alterations to exterior, signs and awning - permit |

ACTION: No objection to issuance of permit for proposed alterations to exterior ONLY. Recommend separate submissions for signs and awning with lettering limited to name of business.

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| S.L. 91-39 | 7125 16th Street, N.W.<br>Ann G. Strack<br>Residence | Rear addition of sunroom - conceptual |

ACTION: No objection to concept of rear addition of sunroom. Recommend treatment of windows be similar to those in the main house.

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| S.L. 91-40<br>HPA. 91-126 | 18 3rd Street, S.E.<br>Benson and Anderson<br>Residence | 2nd story porch addition and roof deck - conceptual |

ACTION: No objection to concept of proposed addition of rear 2nd story porch and roof deck.

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| S.L. 91-15<br>HPA. 91-28 | 2021 Allen Place, N.W.<br>Marko Zlatich<br>Residence | Re-siding of rear porch - permit |

ACTION: Returned without Action. Submission was withdrawn by applicant.

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## OLD GEORGETOWN SUBMISSIONS

| NO. | ADDRESS AND OWNER | PROJECT |
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| O.G. 90-175<br>HPA. 90-837 | 1515 29th Street, N.W.<br>Payson Residence | Rear addition-<br>revised concept |

ACTION: Recommend AGAINST concept of proposed addition. Two-story addition at this location would be in conflict with character of neighboring garden to the north, the rear walls of the twin houses in general, and the existing structure in particular.

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| O.G. 90-187<br>(See O.G. 90-90 and HPA. 90-404) | 3126 Dumbarton Street, N.W.<br>Mr. and Mrs. Carlos Klejman<br>Residence | Two-story rear addition - revised concept |

ACTION: No objection to concept for work visible from public space as shown in supplemental drawings received and dated 26 October 1990. Applicant has greatly reduced size of proposed additions in compliance with recommendations of Board. Because the size reduction has eliminated visibility from public space, review by HPRB is recommended.

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| O.G. 90-189<br>HPA. 90-913 | 2500 Q Street, N.W.<br>Gateway Georgetown Condominium | Replacement windows - conceptual |

ACTION: No objection to concept of replacement windows. Recommend that new bathroom window frames match as closely as possible the width of existing frames. (See previous Action O.G. 87-78).

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| NO. | ADDRESS AND OWNER | PROJECT |
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| O.G. 90-190<br>HPA. 90-744 | 1539 29th Street, N.W.<br>Smith Bagley<br>Residence | Addition<br>(existing)<br>- conceptual |

ACTION: Concept for existing addition returned WITHOUT ACTION. Recommend submission for permit review upon resolution of and compliance with matters pertaining to ZONING.

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| O.G. 90-191<br>HPA. 90-916 | 1505 35th Street, N.W.<br>Roy Ryan<br>Residence | Lattice above brick wall<br>(supplemental)<br>- permit |

ACTION: No objection to issuance of permit for proposed lattice work above an existing brick garden wall which has limited visibility from public space.

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| O.G. 90-192<br>HPA. 90-917 | 1681 32nd Street, N.W.<br>Robert and Virginia Keating<br>Residence | Fence -<br>permit |

ACTION: No objection to issuance of permit for replacement fence in-kind or board as preferred.

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| O.G. 90-193<br>HPA. 90-929 | 1263 35th Street, N.W.<br>Mazi Tahouri<br>Peace Frogs | Signs and awning<br>- permit |

ACTION: Recommend AGAINST issuance of permit. Recommend limit of two signs. Request removal of existing awning. Resubmit with clear drawings.

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| NO. | ADDRESS AND OWNER | PROJECT |
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| O.G. 91-02<br>HPA. 91-23 | 3336 M Street, N.W.<br>Pyong Sul Yu<br>M. L. King #1 Cleaners | Awning<br>- permit |

ACTION: No objection to issuance of permit for proposed brown vinyl awning with painted white letters at valance as shown in supplemental drawing received and dated 8 November 1990. Awning is to be non-illuminated.

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| O.G. 91-03<br>HPA. 91-25 | 1251 C Wisconsin Avenue, N.W.<br>Paviz Mizrahi<br>Hafizz Haute Couture | Sign<br>(existing)<br>- permit |

ACTION: Recommend AGAINST issuance of permit for existing sign which does not comply with Building Code and is inappropriate to character of historic district. Resubmit for projecting rectangular sign no greater than two by three feet in size and mounted to building wall. Text of sign shall be limited to legal name of business ONLY.

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| O.G. 91-06<br>HPA. 91-31 | 3139 M Street, N.W.<br>Philbert Properties<br>Ole Glory restaurant | Alterations to<br>front & awning<br>- permit |

ACTION: No objection to issuance of permit for proposed alteration of existing facade as shown in supplemental drawings received and dated 24 October 1990. Note supplemental drawing for entrance door received and dated 10 December 1990.

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| O.G. 91-07<br>HPA. 91-32 | 1315-1321 Wisconsin Avenue, N.W.<br>GLN Associates<br>Antique shop | Rear addition<br>- permit |

ACTION: No objection to issuance of permit for extension of ground floor space as shown in supplemental drawings received and dated 30 October 1990. Recommend painting white proposed board fence and gate at alley as shown in supplemental drawing received and dated 1 November 1990.

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| NO. | ADDRESS AND OWNER | PROJECT |
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| O.G. 91-08<br>HPA. 91-51 | 1408 31st Street, N.W.<br>H.A. Spalding<br>Residence | Fence<br>- permit |

ACTION: No objection to issuance of permit for proposed replacement fence which has limited visibility from public space.

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| O.G. 91-09<br>HPA. 91-54 | 3214 P Street, N.W.<br>Wilhelmina Adams<br>Thomas Sweet Ice Cream and Yogurt | Awning<br>- permit |

ACTION: No objection to issuance of permit for proposed recovering of existing awnings with green canvas having white lettering at the valances.

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| O.G. 91-10<br>HPA. 91-65 | 1517 30th Street, N.W.<br>Leonard Tennyson<br>Condominium | Alterations to windows<br>- permit |

ACTION: No objection to issuance of permit for proposed alteration to windows.

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| O.G. 91-11<br>HPA. 91-66 | 1229 Wisconsin Avenue, N.W.<br>Merry-Go-Round Enterprises<br>Boogies Diner | Awnings<br>- permit |

ACTION: No objection to issuance of permit for proposed black vinyl shed-type awnings with white lettering at the valances.

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| NO. | ADDRESS AND OWNER | PROJECT |
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| O.G. 91-14<br>HPA. 91-71 | 2819 P Street, N.W.<br>Muriel Yasuna<br>Residence | Addition over rear deck<br>- permit |

ACTION: Review waived because only a limited portion of project can be seen from public space. Due to the architectural and historic significance of this property, recommend careful review by HPRB for appropriateness of this or any addition to the existing residence. Commission points out that construction of the addition was begun prior to application for permit review.

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| O.G. 91-17<br>HPA. 91-87 | 3009 Q Street, N.W.<br>Frederick J. Truslow<br>Residence | Driveway and curb-cut<br>- permit |

ACTION: Returned without Action. Case was withdrawn by written request of applicant.

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| O.G. 91-21<br>HPA. 91-95 | 3025 P Street, N.W.<br>Robert L. Moore<br>Residence | Pool and parking pad off alley<br>- permit |

ACTION: No objection to issuance of permit for work visible from public space. Applicant has agreed to retain existing brick alley wall and wood gate as shown in supplemental drawings received and dated 5 December 1990. Recommend shading existing and proposed exterior lights to reduce glare.

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| O.G. 91-22<br>HPA. 91-96 | 2907 Olive Street, N.W.<br>M.S. Broad<br>Residence | Replacement windows<br>- permit |

ACTION: No objection to issuance of permit for proposed replacement of windows.

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PRE-MEETING TOUR OF PROJECT SITES - 13 December 1990

Site Inspection

CONVENE: 8:00 AM
Pension Building, Suite 312, 441 F Street, N.W.

1. National Museum of Natural History, Constitution Avenue at 10th Street, N.W. Mock-up for chilled water plant.

2. Hirshhorn Museum, Independence Avenue at 7th and 9th Streets, N. W. Plaza resurfacing mock-up.

3. Korean War Veterans Memorial site, between the Reflecting Pool and Independence Avenue, S.W., Ash Woods near Lincoln Memorial.

Members Present:

J. Carter Brown, Chairman
Neil H. Porterfield, Vice Chairman
Joan Abrahamson
Adele Chatfield-Taylor
Robert Peck

Staff Present:

Donald B. Myer, Assistant Secretary

# THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

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## MEETING OF THE COMMISSION OF FINE ARTS

13 December 1990

The meeting was convened at 10:00 a.m. in the Commission of Fine Arts offices at the Pension Building, 441 F Street, N.W., Washington, D. C., after a tour of project sites.

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| Members present: | Hon. J. Carter Brown, Chairman<br>Hon. Neil J. Porterfield, Vice-Chairman<br>Hon. Joan Abrahamson<br>Hon. Adele Chatfield-Taylor<br>Hon. Robert A. Peck |
| Staff present: | Mr. Charles H. Atherton, Secretary<br>Mr. Donald B. Myer, Assistant Secretary<br>Mr. Jeffrey R. Carson<br>Mrs. Sue Kohler<br>Mr. Jose Martinez |
| National Capital Planning Commission staff present: | Mr. Patrick Tribe |

I. ADMINISTRATION

A. Approval of the minutes of the 25 October 1990 meeting. The minutes were approved without objection.

B. Dates of next meetings. The following dates were approved:

17 January 1991
21 February 1991
21 March 1991

II. SUBMISSIONS AND REVIEWS

A. American Battle Monuments Commission and National Park Service

CFA 13/DEC/90-1, Korean War Veterans Memorial, between the Reflecting Pool and Independence Avenue, S.W., Ash Woods near Lincoln Memorial. Revised concept design. (Previous: CFA 26/JUL/89-1.) The Assistant Secretary noted for the record that the members had visited the site on their pre-meeting tour. He recalled that the Commission had reviewed the original competition-winning design in July 1989, and said that since that time it had been modified. He introduced Colonel Ryan, director of operations and finance for the American Battle Monuments Commission, who said his commission was happy with the design changes that had been made. He then introduced the architect of record, Kent Cooper from the firm of Cooper/Lecky, the sculptor, Frank Gaylord, and General Richard Stilwell, chairman of the Korean War Memorial Advisory Board. General Stilwell made further introductions, including General Raymond Davis, foreman of the competition jury, and Rep. Stan Parris of Virginia, who had been responsible for the memorial legislation. General Stilwell reviewed his board's urging that the competition-winning design be given preliminary approval because of its powerful feature--the column of soldiers advancing toward the flag. He said that approval by the several agencies involved had begun the procedure of getting the memorial built, and the column of soldiers had provided the starting point for the modified design, which had been given the endorsement of his board. General Stilwell then introduced architect Kent Cooper.

Mr. Cooper said he had read the transcripts of all the reviews of the preliminary design and had noticed several concerns: (1) the containment of the memorial, specifically the way it was shut off from the Mall by its landscaping; (2) the circulation pattern, which had two problems: the uncertainty as to which way to turn at the end of the ramp, in the plaza area; and the exit path, which brought the visitor back to the entrance, suggesting that wars end only to begin again; and (3) the line of soldiers, and the hope that the sculptured figures would remain fairly abstract and reinforce the dream-like and symbolic quality of the design, rather than become too realistic.

Mr. Cooper (who had been the architect of record for the Vietnam Memorial) said he had tried to address these problems as he worked with the design. With his landscape architect, Henry Arnold, the designer of Constitution Gardens, the area of the Mall on the other side of the Reflecting Pool, he had tried to open up the landscaping, integrating it more with the Mall and its plantings, and using soft berming to screen the memorial from traffic and bus-loading facilities. He showed slides of the original design and his revised version, comparing and contrasting them. He also showed slides of the Vietnam Memorial, when he discussed circulation problems, noting that entry and exit there were connected to the existing path system; he pointed out also that the vistas to the other major monuments had been kept open. Mr. Cooper remarked that it was when he started dealing with the circulation problems of the Korean War Memorial that the design

CFA 13 December 90-1
Korean War Memorial
Revised

began to change, more radically than he had expected at first. Pointing out the tie-in of the Korean Memorial to the Lincoln and Jefferson memorials on a diagonal line, he said he had changed the entry from Daniel Chester French Drive so that visitors would come in directly from the Lincoln Memorial, and then placed the line of soldiers on the Lincoln/Jefferson diagonal. Mr. Cooper then turned to the other elements in the original scheme--the recognition of the role of the support troops and the memorial to those who fell. He recalled that these had been placed in a plaza at the end of the ramp, and there had been some speculation that the visitor would not know in which order they should be visited. He said that to solve this problem, he had directed the visitor through the line of soldiers, to a plaza containing the American flag, then along a path with a curved wall angling toward the Reflecting Pool; on the wall would be inscriptions and pictorial recognition of the various support troops. At the end of the wall there would be a circular memorial area, or "chapel", defined by trees, with a pool in the center. From here the visitor would leave the memorial via the existing path system, either going back toward the Lincoln Memorial or south to the Jefferson and FDR memorials.

Mr. Cooper then discussed the line of soldiers. He said it had been hard to keep them abstract, part of a dream-like landscape, without having them become dull and uninteresting; on the other hand, he had wanted to avoid an undue emphasis on military hardware. He noted that the original designers had not worked with a sculptor, and said that Mr. Gaylord had been selected later. He showed slides of the sculptor's models, which included fighting groups involved in the war, and men of a number of different ethnic origins. He said that although the original designers had mentioned granite as the probable material, Mr. Gaylord had preferred aluminum or white bronze because of the greater variety that could be achieved in position, dress and physical features. The sculptor was then introduced to discuss his work.

Mr. Gaylord said the larger-than-life-size figures would be set in an uneven terrain of stone. Although he would retain the use of water around the figures, as shown in the original design, the arrangement would be such that visitors would be able to step back and take photographs. The soldiers would be set in a narrative sequence. At the beginning they would be sculpted in a highly detailed manner; then, as they encountered unfriendly action, the sculpture would become more impressionistic to indicate movement; one soldier was shown being hit by enemy fire. At the end, the graphic realism would be resumed. Mr. Gaylord said he had used this technique to keep up the visitor's interest.

The landscape architect then commented on his part in the revised design. Mr. Arnold said his aim was to maintain a coherent landscape throughout West Potomac Park and make a smooth transition from the formal grouping of trees at the memorial entrance and the clipped trees in the "chapel" area to the more informal landscaping

of the Mall. Mr. Cooper had previously noted that a number of large trees in the memorial area that would have been cut down in the original scheme would now be retained. Mr. Arnold also emphasized the quality of transparency that he considered so important at the west end of the Mall, and said that to preserve this he had eliminated the enclosing hedge. He pointed out that removing the hedge would also make the line of soldiers more visible outside the memorial area.

Mr. Cooper showed more slides to illustrate his proposals for night lighting of the line of soldiers. He said lighting engineer Claude Engel would be doing the work, and it would be brought to the Commission at a later date. Lastly, Mr.Cooper said he was aware of the need for dealing with pageantry at the memorial, and so had created a natural amphitheatre leading back to the Reflecting Pool which would make an interesting setting for large events, especially as seen against the silhouettes of the Gaylord sculptures and the flag.

When Mr. Cooper had finished his presentation, the Chairman asked if there were any comments from the public before the members began their discussion. Mrs. Veronica Burns Lucas, from the design team that had won the competition, said her group would like to show the Commission the design changes that had resulted from the comments made during the July 1989 presentation. She said she considered the Cooper/Lecky design diametrically opposed to theirs, and she read the competition guidelines, which said, in part: "The first and fundamental purpose is to express the enduring gratitude of the American people for all who took part in that conflict under our flag, those who survived no less than those who gave their lives. The second, and of equal importance, is to project, in a most positive fashion, the spirit of service, the willingness to sacrifice, and the dedication to the cause of freedom that characterized all participants." Mrs. Lucas summarized the design for the new members, much as she had done in July 1989. She showed slides, pointing out the cruciform plan with an enclosing arc to the south, and the main axis with a west-to-east path, paralleling the axis of the Mall; the path ascended to an apex at the crossing and then descended to the American flag. Within the memorial there would be a commemorative experience of moving symbolically from peace to war, a return to peace and a reflection upon war. Reference would be made to other memorials, especially the Washington Monument, which would always be in view as the visitor walked along the line of soldiers and then descended the ramp to the plaza and the American flag. She noted the documentary nature of the line of soldiers, and the visitor's involvement in the history of the war and the coming of peace as he walked along the ramp. The line of figures had been taken from photographs seen so often during the war, showing long lines of marching men. When approaching the memorial, the visitor would be drawn in by their ghost-like appearance, as if in a distant landscape, but they would become more realistic when experienced close-up and the documentary

aspect began to unfold, giving the visitor a sense of the courage, dedication and willingness to sacrifice exhibited by the soldiers of the Korean War.

John Lucas then discussed the changes that had been made in response to the concerns of the various reviewing boards. He began by quoting General Stilwell's comments on the design after it had won the competition. General Stilwell had noted that the design had "captured the nature and the essence of the Korean War", that it would "be applauded by the major veterans organizations and, in particular, individuals who knew that conflict firsthand", and would "constitute an uplifting experience for viewers of all ages, now and in the future."

Mr. Lucas said there had been a number of points of concern raised; he showed revised drawings and explained the responses that had been made. To make the memorial less self-contained, the arc of arborvitae on the Independence Avenue side would be replaced with holly, which gave a softer, less stiff feeling, and openings had been cut in the arc, which took away the wall-like appearance and opened views through to the Mall. The memorial would be moved farther to the north, so that no large trees would have to be removed. The line of figures had not changed, but provision had been made for those who wanted to take pictures to step off the walk and not impede the traffic flow. The plaza area would be more fully developed, and in response to the comment that there was too much paving, grass areas would be added, and there was a row of weeping beech trees in the contemplative, or "chapel" area. There were inscriptions on the wall, and one projecting panel that commemorated the dead and missing. The plaza area on the other side of the ramp provided information about support troops and the people and country of Korea, through texts and figurative representations on the wall. A paving pattern had been developed with diagonal lines that would lead the visitor to specific places on the wall. On the return path would be markers dedicated to the other United Nations countries participating in the war. Mr. Lucas then showed a slide with the two schemes superimposed, noting that the line of figures in each were on totally different axes; in the original design the figures were placed on a straight east-west axis. Mr. Lucas ended his presentation by asking the Commission to approve his group's revised scheme.

Representative Parris asked to comment. He said he liked the way the design was developing, but wanted to comment that he did not like the use of the terms "ghost-like" and "undefined" to describe the line of figures, because he did not think those words were applicable to the experience of war.

The next person to comment was Robert Sokolove, attorney for Mr. Lucas and his group. He said that once the jury had made its decision and selected the competition-winning design, it should not continue to speak. He said the various commissions involved

had made their comments, and the design should be modified to reflect them and reviewed again; he did not think it was fair to discard the design without further review.

Two jurors then commented. Mike McKevitt said the jury had not picked a design, only a concept, and they expected it would be modified. General Davis, foreman of the jury, said the flaws in the design had been seen right away: the jury did not like the confusion depicted in the line of soldiers at the beginning of the war, and they were not happy with the inscriptions chosen for the wall, most of which were from antiquity and not directly related to the Korean War.

The Chairman then asked the members for their comments. Mr. Peck said he was distressed to hear the dispute, but he realized that this was often the nature of competitions. He thought the two proposals were definitely two different concepts, although he said they both had the same problem: too many elements. He recalled the Civil War monuments, noting that their effectiveness was a result of their simplicity. He asked Mr. Cooper what kind of mission the line of soldiers was supposed to be on; Mr. Cooper said it was an undefined mission, subject to hostile action. Mr. Peck thought that if it was going to be portrayed so realistically, the viewer would want to know exactly what was going on. He observed that the soldiers in the first design were also intended to be specific, even though they were always referred to as "dream-like". He again compared this concept to the Civil War monuments, where one soldier, usually not in action, represented a whole division or even a whole state. He asked if the competition specified that all branches of the service had to be represented. General Stilwell replied that the guidelines said that all who served must be honored. For this reason the attempt had been made to represent all groups and their various roles and functions.

Mr. Sokolove commented that nowhere in the competition guidelines did the word "concept" appear; he said it was a <u>design</u> competition. Mr. McKevitt said that was not true, that it had been clearly stated that there would be modifications and adaptations.

Mr. Peck said some design development of any scheme was to be expected, and the Commission's job was to look at what was presented to it. In this case, the official submission was an alternate design; additionally, the original designers had asked the Commission to look at their developed scheme, creating an unusual situation.

Ms. Abrahamson said it was evident that there were two subjects being discussed: design, and rules and regulations. She said she thought both the site and the kind of memorial built on it deserved serious consideration; she said big concepts were involved--the meaning of America, freedom, the role of the military--and she thought that what the memorial said to the

visitor about the Korean War was a matter of importance. She saw the new design as being three memorials rather than one, and she said there were some things about the original design, its purity and strength, that she admired; she thought the jury had responded to more than just a line of soldiers.

Ms. Chatfield-Taylor asked what the program requirements were. Mr. Lucas said there were few; it was specified only that the design recognize the spirit of sacrifice and courage of the Korean War soldier.

The Chairman observed that the two designs had the same three elements, but they had been organized differently in the Cooper/Lecky version to avoid circulation problems; he noted particularly the cyclical nature of war that had been at least implied in the first design because the visitor entered and exited the memorial at the same place. The observation that the first scheme was too self-contained and walled off from the Mall (not, he noted, a concern shared by the Commission of Fine Arts) had been dealt with in the Cooper/Lecky design, but at the expense of a sense of focus, and with the introduction of a new problem--that it could be seen from all over. He noted that the reason the Vietnam Memorial was such a successful design was because it was nearly invisible and did not disturb the existing elements on the Mall. He thought the best thing to do was to stake out the memorial, including the vertical elements, to determine what the experience would be.

Ms. Chatfield-Taylor said she agreed that the Commission was dealing with two totally different designs, although they had some of the same characteristics. She said her concern with the Cooper/Lecky solution was that the three elements seemed to be ends in themselves; she cited the danger in any design development of losing track of the original simplicity and brilliance of an idea; in this specific case, of becoming more explicit and at the same time having less impact, leaving little room for individual interpretation.

The Chairman said he would like to caution, for the record, against the use of overly-realistic detail; he said this was a matter that was of concern to all the members. He thought from what he had seen of the sculptor's talent, he would be able to keep the sketchy, impressionistic quality of his early models and not fall into the trap of overwrought detail.

Vice-Chairman Porterfield, before making any comments, repeated what he had said during the first submission, that although the original designers were colleagues of his in the landscape architecture department at Penn State University, he had nothing to do with the development of the design, and had not been privy to any modifications made since. He said that when the time came, he would not take part in the voting, but as agreed the last

time, he would like to comment. He said he had heard the word "landscaping" used extensively by Cooper/Lecky, but he wanted to point out that in the original design, the landscaping elements--the barberry bushes, pollarded plane trees, arborvitae hedge, etc.-- were an integral part of a unified sculptural concept, and pieces of it could not be removed at will without destroying the whole composition; the design concept was not just a row of soldiers, but a total piece of landscape. He thought the Commission of Fine Arts had a special role here, and that was to represent the people of the United States, not any special constituency, and to judge the design on its artistic merits as well as it functional capabilities.

The Chairman said he felt the only way to proceed was to stake out the design; he did not think the Commission had enough design information on which to make a decision, and the extra time would allow those involved to make further modifications. Ms. Chatfield-Taylor stressed the importance of visualizing the vertical dimensions, and the Chairman agreed, noting that if the Korean War Memorial was going to be the reverse of the Vietnam Memorial and stress its visibility, then the Commission would have to be convinced that it could be brought off without disturbing the concept of the Mall.

Mr. Peck asked if both designs would be staked out. The Chairman said that would be up to the submitting agency; he said the Commission's role was to help them get the best possible design, and unless the members wanted to vote that they would not look at anything that deviated one iota from what the original designers had shown them, then they would have to review what was submitted.

Ms. Chatfield-Taylor brought up the subject of the generally shabby appearance of the concession buildings, as well as the area around the Park Service stables; a discussion with John Parsons of the Park Service followed. He said the concession facilities would be relocated, and they were also looking at cleaning up the whole area, which still had unsightly remnants of the bicentennial folk-life festival. The stables would remain, but the screening would be improved.

Mr. Parsons then commented on the Korean War Memorial design. He said the Park Service was submitting the Cooper/Lecky design, and while he was unhappy that the two firms had not been able to get together, it was apparent from the comments the four reviewing agencies had made on the original design that it had serious flaws in its cruciform design and need for containment, aspects that were not harmonious with the curvilinear and open character of the Mall in that area. The four reviewing agencies were the Park Service, Commission of Fine Arts, National Capital Planning Commission, and

the D. C. Historic Preservation Review Board. Mr. Parsons said that unless strongly guided otherwise, the Park Service would stake out the Cooper/Lecky design.

Vice-Chairman Porterfield commented that the multiple review process was good for solving problems, but rarely created great designs. He said it was the perfect forum for compromise, and there should be no surprise that that was what had resulted in this case. Exhibit A

B. National Park Service, National Capital Region

1. CFA 13/DEC/90-2, Kahlil Gibran Memorial, Massachusetts Avenue, N.W., Reserve 514, opposite the Embassy of Great Britain. Sculptural elements. Final design. (Previous: CFA 18/JAN/90-10.) Staff member Sue Kohler recalled that the design for this memorial, a landscape solution on a wooded site, had been approved in July 1989, and a preliminary maquette for the sculptural elements had been seen in January 1990 and given concept approval. The bronze sculpture would be placed on a low, granite-faced wall (3-4 feet high) behind the water element on the lower terrace; it would consist of a portrait of Gibran, a garland of native Lebanese plants laid over the top of the wall next to the portrait, and three doves, perched on water spouts. Mrs. Kohler introduced John Parsons from the Park Service, architect George Dickey from HOK, and sculptor Gordon Kray. Mr. Parsons said the memorial was under construction and showed the members photographs. He then asked Mr. Kray to show slides of his half-scale model.

Mr. Kray first showed slides of the memorial for those members who had not been on the Commission when it was approved. He then turned to views of the half-scale model, pointing out the way he had responded to the members' comments when the preliminary model was seen. The head of Gibran had been raised slightly on the wall and the head twisted more in relation to the shoulder. The doves were smaller in relation to the head, and the water spouts on which they were perched had taken the form of leafy branches rather than simple pipes, to give a more pleasing appearance in the winter when the water was turned off. The flowing form of the garland had been further studied and refined.

The Chairman asked about the patination; Mr. Kray said there would be some differentiation within the garland, and the doves would have a greyish patina, but he did not want to emphasize changes in color because of the complexity of the design. There were no further questions, the members found the sculpture charming and well-suited to the memorial, and it was unanimously approved. Exhibit B

2. CFA 13/DEC/90-3, East Potomac Park Golf Course. Preliminary design for new driving range. Withdrawn.

C. Smithsonian Institution

1. CFA 13/DEC/90-4, Hirshhorn Museum, Independence Avenue at 7th and 9th Streets, N.W. Plaza resurfacing and landscaping. (Previous: CFA 25/OCT/90-4, CFA 19/OCT/89-1.) Staff member Jeffrey Carson noted that the members had visited the site and inspected material samples on their pre-meeting tour; he then introduced Harry Rombach from the Smithsonian. Mr. Rombach said the Smithsonian was pleased with the revisions to the design for the plaza resurfacing, and introduced landscape architect James Urban to make the presentation.

Mr. Urban said he had been limited in the types of pavers that could be used because of a number of constraints: (1) the pavers would be placed, for the most part, over museum space; (2) the finished elevation of the plaza was set, to a great degree, by a variety of elements at the edge or within the plaza--doors, a fountain, etc.--making it very difficult to make any significant changes in the grade, which was a very flat half-percent; (3) the thickness of the plaza, from the structural slab to the top of the finished surface was only five inches, making changes in the grade even more difficult; (4) given the desire to maintain the radial pattern, he had had to consider the subtle geometry and the number of different center points that had to be dealt with; (5) because many of the pieces of contemporary sculpture did not look right placed on pedestals, they had to be attached directly through the paver without drilling down into the waterproofing. For these reasons, Mr. Urban said there was a very narrow range of pavers that could be considered.

Mr. Urban said he was left with the following options: first, poured-in-place concrete, essentially like that originally installed. This had not proved successful because of the inadequate number of expansion joints, an inadequate slope to the surface, and a two-layer pouring system, with a base layer and a terrazo-like surface on top. The second option was a precast paver that could be reinforced and permitted higher densities and quality control, thus providing more resistance to cracking. The third option, granite, would be ideal but would double the cost of the whole project, which had been budgeted for about two-and-one-half million dollars. A fourth option was exterior terrazo, which was slippery unless roughened; when roughened it looked like the exposed aggregate the Commission had objected to during a previous submission. The final choice, which was what the members had seen at the site, was a lightly sandblasted concrete, approximately 8 by 8 feet square, slightly tapered, with curved edges on the inside and outside, and a cast-in score joint in the middle, so that it would look like a 4 by 8 module. Mr. Urban pointed out that in the

inner ring, each paver would be unique and would have to be made from a different mould. He showed where the granite would remain--at the entry and around the outer edge of the circle.

The Chairman asked if, instead of using 4-inch-thick granite on the entire plaza, 2 inches of concrete with 2 inches of granite on top could be used, thereby cutting the cost in half. Mr. Urban said that would not work for installing the sculpture, as there would be a structural break. Chairman Brown thought the Smithsonian should try to find a way to pay for the granite, because in the end it would be cost effective and would make possible the historic preservation of the brilliant geometry of a major element of one of the great museums on the Mall. He said the members had not been happy with the precast samples they had seen, and the only compromise he could suggest was to use the granite in the inner circle as well as the outer edge and entrance areas, and do the rest in concrete, although he realized that might not be acceptable to some of the other members.

Ms. Chatfield-Taylor said she did not find it acceptable, and she pointed out another problem with the precast panels: the use of both scored joints and real expansion joints. She said they would never look the same and the difference would be more noticeable as the material aged and deteriorated. She thought it would almost be better to take out the scored joints, but then the scale would be wrong. Vice-Chairman Porterfield thought the architect's geometry demanded a crisp, precise joint, and he did not think it could be maintained with concrete. Mr. Peck said he would rather the Smithsonian did a quick fix and repair until there was enough money to do the job properly. The Chairman said he did not think the Commission could in good conscience approve the solution submitted, and it was unanimously disapproved. Exhibit C

(The meeting was adjourned for lunch at 1:05 p.m. and reconvened at 1:45 p.m.)

2. CFA 13/DEC/90-5, National Museum of Natural History, Constitution Avenue at 10th Street, N.W. Chilled water plant. (Previous: CFA 19/SEP/90-5.) Mr. Carson said this was the second submission for this project, the Commission having asked for some modifications in the size and shape of the openings, and the chance to see a mock-up to determine whether the air exhaust vents could in any way be seen from public space. He showed sight-line drawings that had been made, indicating that the cowling for the air exhaust could be seen from a distance but not from the adjacent sidewalk; additionally, he showed a drawing of a revised design for the air intake panel, in which the entire panel had been recessed to give the appearance of a longer, more vertical arch, with a Roman-style grille placed over it. The Chairman noted that the members had seen the mock-up on their pre-meeting tour and approved it, and he asked if there were any objections to the revised panel design. There were none, and the design for the chilled water

plant was approved, but there were some questions about the trees nearby. Mr. Carson said some of them would be removed, but more would be added; he said the Smithsonian intended to have a much denser landscape plan for the area. The Chairman said the Commission's letter should express the members' concern and ask that the landscape plan be submitted. Exhibit D

D. Department of the Navy, Chesapeake Division

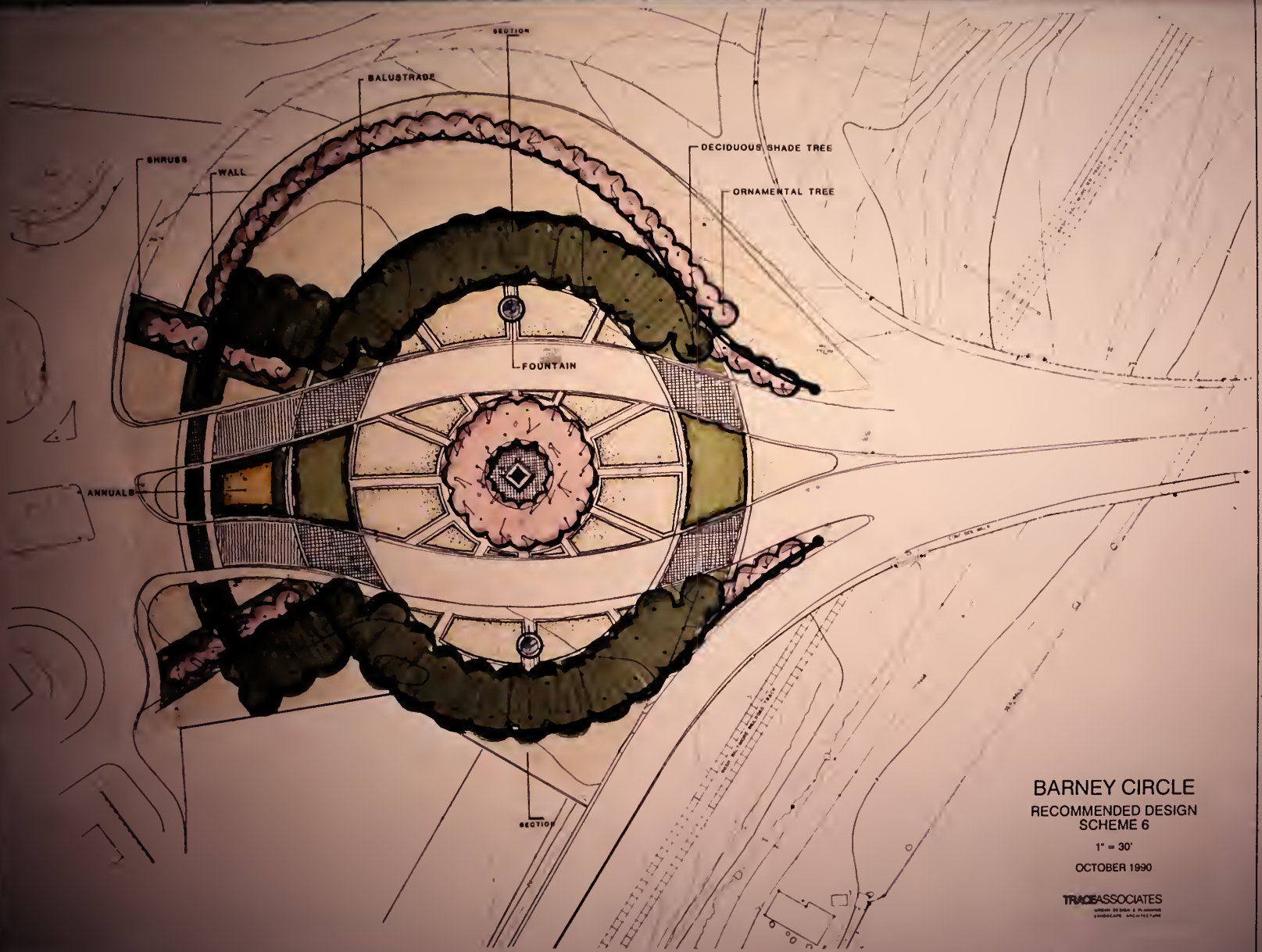
CFA13/DEC/90-6, Naval Research Laboratory, Design for Naval Center for Space Technology. Staff member Jose Martinez showed drawings for this three-story building which would be attached to an existing warehouse-type structure and provide it with a more attractive facade. It would be faced with light grey concrete panels, similar to other new construction in the area. Mr. Martinez pointed out a parking area near the river and said that some of it would be removed to provide for a wider landscaping strip, thus screening the parking from the river. He introduced Larry Earle from the Navy, who answered questions about the concrete panels and the width of the landscaping along the river; he said it would be 30 feet. There were no objections to the design of the building or the landscaping, and they were approved. Exhibit E

E. District of Columbia Government, Department of Public Works

CFA 13/DEC/90-7, Barney Circle, proposed reconfiguration as part of the Sousa bridge reconstruction project. A representative from the Department of Public Works said the Barney Circle landscaping was just a small part of the bridge reconstruction project, which would be presented to the Commission later. He said the concept drawings had been developed in response to comments from the Park Service and the Planning Commission, and then introduced Mr. Charles Trace and Ms. Eisen from Trace Associates, landscape architects.

Before Mr. Trace began, Mr. Carson said that it was his understanding that the Park Service had not yet gone over the drawings, but not seeing a representative present, he asked Mr. Trace to begin, after first noting that the drawing showing the existing conditions at the circle did not identify Pennsylvania Avenue, the main axial point.

Mr. Trace showed photographs of the bleak existing conditions at the circle, with one or two paths traversing the area and no identification or feeling for the spatial qualities of a circle. In developing the several designs that he would show the Commission, he said his goals had been to create a handsome gateway into the Capitol Hill area, to tie together the disparate elements of the circle that had been disturbed when the Southeast Freeway was constructed in the 1960s, to relate the circle to Sousa Bridge in the material and style of its built elements, and to tie in some




# BARNEY CIRCLE

## RECOMMENDED DESIGN SCHEME 6

1" = 30'

OCTOBER 1990

TRACEASSOCIATES

TRACEASSOCIA

NO DESCRIPTION DATE

REVISIONS

BARNEY CIRCLE LANDSCAPE TREATMENT

D.C. DEPARTMENT OF PUBLIC WORKS
BUREAU OF TRANSPORTATION CONSTRUCTION SERVICES
DESIGN AND ENGINEERING DIV.

DATE:
SCALE:
DRAWN BY:
CHECKED BY:
APPROVED BY:

CFA 13 December 90-7
Barney Circle
Renovation - Scheme 6

of the urban fabric that existed previously, before the freeway was constructed. In answer to the Chairman's question, he said the circle was on the L'Enfant plan, and pointed it out on a map. He noted the constraints that had determined his design approach--the misalignment of Pennsylvania Avenue and Sousa Bridge, and the massive walls and ramps built on the circle to facilitate entry onto the freeway. He said there were several views that needed screening and others that needed to be emphasized. A combination of walls and balustrades, based on the style and detailing of Sousa Bridge, would be used to define the space, screen the freeway and other undesirable views, or open up and emphasize attractive views; the wall/balustrade concept would also serve to create a gateway effect at Pennsylvania Avenue. The center of the circle would be planted with small trees to allow views through it, and space had been kept open for a possible memorial. Taller trees and other landscaping would be used around the outer edges, and the streets formerly coming into the circle--Kentucky, 17th, L and K Streets--would be recognized symbolically by changes in the wall or landscaping at those points.

Mr. Trace showed several different designs based on this concept; of these the members preferred an elliptical version, labeled Scheme 6. There was a discussion of the possibility of the ellipse cutting off the view along Pennsylvania Avenue to the Capitol, but it was pointed out that the view would be blocked only momentarily, and it would actually be advantageous since Sousa Bridge and the avenue were not on axis. Ms. Chatfield-Taylor commented on Mr. Trace's statement that there would be few pedestrians using the circle; she said that if that was the case, then the landscaping could be kept broad and simple.

John Parsons from the Park Service was introduced; he said his only comment was that the center area was indeed looked at as a place for a future memorial, and his recommendation would be not to do any specific landscaping there at this time. There was no further discussion, and Scheme 6 was unanimously approved for further development. Exhibit F

F. Navy Memorial Foundation

CFA 13/DEC/90-8, Bas-reliefs for the Navy Memorial, Pennsylvania Avenue at 8th Street, N.W. (Previous: CFA 25/OCT/90-13, CFA 19/SEP/90-2, CFA 15/FEB/90-1, CFA 20/APR/89-4, CFA 19/MAY/88-1. Mrs. Kohler said this was a continuation of the previous submissions of designs for the Navy Memorial bas-reliefs. She introduced Captain Jones of the Navy Memorial Foundation and noted the presence of Leo Irrera, the sculptor/coordinator for the project.

Captain Jones said he was submitting three designs for final approval, two for reappraisal, and two new designs for concept approval. He told the members that four of the bronze panels had been installed at the memorial the previous week: Women in the Navy, the Navy Family, Navy Chaplains, and the Navy Reserve. He showed photographs, and the Chairman asked if the patination of the group had ever been discussed. Mr. Irrera said they would like to install all twenty-two panels before deciding what the patination would be. Chairman Brown then asked if there would be any graphics explaining the panels; Captain Jones said they planned to place 3 by 18 inch "captions" in the stone below each panel, and he would like to go ahead and place them all so that people could see what other panels would be coming.

Captain Jones then showed photographs of clay models of the two designs submitted for final approval. The first one shown was the Coast Guard; it was considered very successful and was approved. The second panel, the Seabees, had undergone several changes in response to Commission recommendations. The figure in the foreground had been redrawn so that it related more to the action, and the bulldozer had been reduced in size. Although the members had some misgivings about the number of elements included in the background, they approved the design as submitted. The third panel submitted for final approval was John Paul Jones. It had been seen before only as a pencil sketch on paper and had appeared too busy, but when the photographs of the clay model were seen, the members were pleased and gave it final approval.

The first design submitted for reappraisal was Vietnam/Inland Operations. There had been considerable concern previously about the rendition of the boats and their relationship to the jungle beyond. Upon looking at the photograph, the members did not find the design improved; there was no sense of spatial recession nor any change in scale from foreground to background, and there were too many elements. The Chairman told Captain Jones that depicting just one kind of boat would help, but he thought the entire panel should be redesigned. The second panel submitted for reappraisal was the Naval Academy. The members had thought it might be improved by using fewer figures in the center, but when they saw the result, they told Captain Jones they preferred the previous version.

The two new designs were for Merchant Marine/Armed Guards, and Civil War/Admiral Farragut at Mobile Bay; both were approved for further development. It was suggested that the presence of the tank on the deck of the merchant marine ship would be less confusing if it were shown lashed down or partially covered with a tarpaulin. The action between the two ships in the naval battle at Mobile Bay was not considered clear, and it was suggested that the artist try to rectify this. Exhibit G

G. Pennsylvania Avenue Development Corporation

CFA 13/DEC/90-9, Marriott Corporation, J. W. Marriott, 1331 Pennsylvania Avenue, N.W. Revised canopy design and disposition of flagpoles. (Previous: CFA 15/MAR/90-3, S.L. 90-139.) Mr. Martinez recalled the Commission's previous requests that the flagpoles on the sidewalk be removed and reviewed the various alternatives that had been proposed. He introduced the architect, Douglas Soe Lin, who showed a rendering with the flags on poles attached to the building wall over the canopy; it was also noted that only one cable support for the canopy would be required, rather than two. The members all thought the design was much better and approved it unanimously. Exhibit H

H. District of Columbia Government, Department of Consumer and Regulatory Affairs

1. Shipstead-Luce Act

a. Appendix I. Approved without objection.

2. Old Georgetown Act

a. Appendix II. Approved without objection.

The meeting was adjourned at 2:40 p.m.

# THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001

202-504-2200
202-504-2195 FAX

17 December 1990

EXHIBIT A

Dear Col. Ryan:

The Commission appreciated the opportunity to review the plans submitted by ABMC for the Korean War Veterans Memorial at our public meeting on 13 December 1990. Prior to our meeting, we visited the site and inspected a layout of the major elements of the memorial as roughly approximated by our staff. It was very useful to have this information. I think we all felt, however, that these points ought to be located more precisely, at the same time supplying us with some indication of the vertical dimensions involved. In particular the height of the flagpole and its base above the surrounding grade should be determined, as well as the ten-foot high wall connecting it to the so-called chapel element. Only through this kind of information can we be in a position to make an informed judgement as to the size and scale of the memorial and its impact on the site and the nearby Lincoln Memorial.

As you know from the discussion at the meeting, a number of concerns were expressed about the design, and it is essential that each of them in turn be carefully assessed with respect to the extraordinary sensitivity and importance of the site. We hope it will be possible for you to have the mock-up ready for our next meeting on 17 January 1990 and will schedule further discussions for that time.

Sincerely,

J. Carter Brown
Chairman

Colonel William Ryan
Director for Operations and Finance
American Battle Monuments Commission
Pulaski Building, Room 5127
20 Massachusetts Avenue, N.W.
Washington, D.C. 20314

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EXHIBIT B

17 December 1990

Dear Mr. Wrye:

The Commission of Fine Arts reviewed slides of the half-scale model for the sculptural elements at the Kahlil Gibran Memorial with the sculptor, Gordon Kray, at its 13 December 1990 meeting.

The members were very pleased with the progress that had been made and gave the sculpture final approval.

Sincerely,

J. Carter Brown
Chairman

Ronald Wrye
Acting Regional Director
National Capitol Region
National Park Service
1100 Ohio Drive, S.W.
Washington, D.C. 20242

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17 December 1990

EXHIBIT C

Dear Mr. Dillman:

During its meeting of 13 December 1990, the Commission discussed the merits of precast paving materials intended for the renovation of the Hirshhorn Museum terrace. They also inspected several sample panels on site. While the proposed pre-cast concrete pavers were an improvement over the materials discussed in October, the Commission has determined that concrete in any guise is a short-term expedient and, therefore, inappropriate to a major national museum in general as well as this building in particular. As such, it seems in the best interest of all concerned, including the long-term economy of maintenance for the U.S. Government, to hold the project in abeyance until funds are available for providing the Hirshhorn with the appropriate paving material. The members unanimously feel that a honed or flame-finish granite, such as proposed for the curbing and entrance steps, provides just the right long-term solution needed to set off the unique geometry of this important building.

As always, the staff is available should any questions arise.

Sincerely,

J. Carter Brown
Chairman

Robert Dillman, P.E.
Director
Office of Design and Construction
Smithsonian Institution
Washington, D.C. 20560

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17 December 1990

EXHIBIT D

Dear Mr. Dillman:

During its meeting of 13 December 1990, the Commission inspected an on-site mock-up for the proposed chilled water plant at the Natural History museum and considered revised designs to the air-intake panels as discussed in September. The Commission is pleased to approve the project which it feels will greatly improve current conditions at the east end of the museum grounds. The members remain concerned, however, about the loss of the existing flowering trees and would like to take a closer look at the landscape scheme when ready.

Please let the staff know when this will be convenient.

Sincerely,

J. Carter Brown
Chairman

Robert Dillman, P.E.
Director
Office of Design and Construction
Smithsonian Institution
Washington, D.C. 20560

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17 December 1990

EXHIBIT E

Dear Mr. Faught:

During its meeting on 13 December 1990, the Commission of Fine Arts reviewed and approved the proposed design for the new Naval Center for Space Technology at the Naval Research Laboratory. The three-story structure of light grey pre-cast concrete panels is well integrated with the rest of the NRL campus and helps screen the existing warehouse type structure, Building A-59, from the Potomac River. Widening the landscape buffer zone along the river will be a further improvement to the overall plans.

We appreciate this continuing commitment to improving the general character of this important research facility.

Sincerely,

J. Carter Brown
Chairman

Mr. William D. Faught
Director, Installations Planning Division
Department of Navy
Chesapeake Division
Naval Facilities Engineering Command
Washington Navy Yard
Washington, D.C. 20374-2121

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17 December 1990

EXHIBIT F

Dear Mr. Burch:

During its meeting of 13 December 1990, the Commission considered six concept designs for alterations to Barney Circle, a part of the Sousa Bridge reconstruction project. The members are pleased by the attention accorded this important "gateway" and believe that the landscape architect is headed in the right direction with his preferred scheme number six (6). Because the central portion of the circle is a potential location for a major memorial, it would probably be prudent to refrain from any very specific and detailed landscape scheme at the present time, treating the elliptical space instead as a simple lawn area. As such it would provide a suitable contrast to the more elaborate planting scheme envisioned for the periphery of the circle.

The members look forward to the development and review of this project and offer the services of the staff should questions arise in the interim.

Sincerely,

J. Carter Brown
Chairman

Gary A. Burch, Chief
Bureau of Transportation
Construction Services
Government of the District of Columbia
Department of Public Works
2000 14th Street, N.W., 5th Floor
Washington, D.C. 20009

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17 December 1990

EXHIBIT G

Dear Captain Jones:

The Commission of Fine Arts was happy to meet with you and Leo Irrera at its 13 December meeting to review further designs for the bas-reliefs at the Navy Memorial.

Final approval was given to three panels: "United States Coast Guard", "Seabees" and "John Paul Jones".

Approved for further development were the concept designs for "Merchant Marine/Armed Guard" and "Civil War - Farragut at Mobile Bay". The members commented that the depiction of the tank in the Merchant Marine panel would be less confusing if it were made clear that the tank was being transported on the ship--perhaps by showing it partially covered with a tarpaulin.

Of the two designs submitted for reappraisal, the "Inland Operation/Navy in Vietnam" was considered the least successful; in fact, it was thought that an entirely new approach should be made, in the direction of simplicity, better rendition of the boats, and a more convincing integration of foreground and background elements.

In response to Commission request, the central area of the "Naval Academy" had again been simplified. Upon seeing the results, the members agreed that the artist had gone too far in that direction and stated their preference for the design seen previously.

Mr. Atherton and Mrs. Kohler will be pleased to review further development of the concept designs, and the Commission looks forward to seeing photographs as progress is made.

Sincerely,

J. Carter Brown
Chairman

Robert S. Jones
Captain, U.S. Navy (Ret.)
United States Navy Memorial Foundation
Box 12728
Arlington, VA 22209-8728

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17 December 1990

EXHIBIT H

Dear Mr. Brodie:

The Commission of Fine Arts reviewed and approved a revised design of a new canopy for the E Street entrance of the J.W. Marriott Hotel next to the National Theater during its meeting of 13 December 1990. We were also delighted to see that the proposal would substitute six new wall-mounted flagpoles located on a horizontal line just above the new canopy for the existing poles flanking the entrance at sidewalk level. These flags worked fairly well at first in helping to define the entrance, but as the street trees grew, they became less and less effective. With yet another element in the form of the canopy, the overall appearance would have been far too cluttered.

The Commission appreciates the efforts made by the Marriott Hotel Corporation and Quadrangle Development in accommodating our earlier recommendations. We hope everyone concerned with this matter agrees the new solution is an improvement and well worth the effort.

Sincerely,

J. Carter Brown
Chairman

Mr. M. J. Brodie
Executive Director
Pennsylvania Avenue Development Corporation
Suite 1220 North
1331 Pennsylvania Avenue, N.W.
Washington, DC 20004-1703